

The School Arts Book

Vol. VI

MARCH, 1907

No. 7

SOME EUROPEAN INDUSTRIAL ART SCHOOLS

IT was the privilege of the writer quite recently to visit some of the European Industrial Art Schools. To make such visits would seem at first thought an easy matter,—especially if one is armed with influential letters of introduction and further was a member of the international jury which awarded gold medals at the St. Louis Exposition to some of these schools. One would expect to be received under such circumstances with open arms, but such was not the case. In my experience the director of a school does not personally feel that he has authority to show a visitor through his school. He refers you to some higher official, then when you find the aforesaid official, he proceeds to tell you that you should apply to the United States consulate asking him to demand formally of certain high officials that you should be permitted to visit the school. However, in one case when I assured the high official that I should be obliged to leave town the next day, he relented and gave me cards to the directors of certain schools, which secured immediate attention and permitted me to view the schools without further delay. One sometimes asks, Why are the foreigners so particular about these matters? One reason probably is the fact that a foreign visitor necessarily demands the time and attention of someone; this of course takes him from his regular work, perhaps to its detriment. However, when one has passed the preliminary red tape it must be admitted that the directors and teachers are cordial in their reception, and as profuse in their explanations as could reasonably be expected.

The Kunstgewerbe School of Vienna is a very large and complete establishment and is directly connected with an art work museum which is one of the largest and finest of its kind in Europe. Here, as at Prague and Berlin, we found the schools largely devoted to the production of art objects having reference to local



"One of the largest and finest of its kind."—Berlin.

industries, with the necessary correlated instruction in drawing, painting and designing. As a rule the classes are small and work together in large studios. The school at Vienna is the parent school of several auxiliaries in other parts of the city. Some are devoted to Keramics, and one specially to the training of teachers. The preliminary course covers two or three years, and the advanced three or four. The work shown was of a very high character.

One new idea was the manner in which advanced students make water-color paintings from nature for the purpose of design. Instead of making an exact naturalistic representation, each leaf, flower and bud was painted at once so as to represent its decorative suggestiveness. In addition details had been sketched in the same way on a large scale. One drawing showed a section of a bud of the eucalyptus tree, and a l'art nouveau design beside it derived from the bud. Color is sometimes derived from nature, but is also influenced by the exigencies of manufacture. In all departments, as far as possible, pupils work out their designs. Sometimes portions of the work are done outside the school for the pupils, for example foundry work. A very complete kiln permits much of the firing to be done in the school. One class has practice in painting on plaster walls,—reviving an old method. Some clay work in process of construction was covered with glass cases thus permitting inspection without removing the covering. In the central school both sexes work side by side in all departments.

The Kunstgewerbe school at Prague is quite similar to that of Vienna. It has many professors, very competent in their specialties. Several have their private studios in the same building as the school. One is impressed with the artistic atmosphere. In the department of embroidery, we noticed one of the lady pupils working directly from a black and yellow stuffed bird. Another department was at work sketching and painting in an old garden. Their facilities for out-of-door work seemed exceptionally good. One bit of very delicate relief modelling was presented to me. It was to commemorate a marriage and was particularly successful in contrasting the delicate ensemble of the bride with the more vigorous features of the bridegroom. This school and the one in Vienna seem to be the leaders in Austria, and each received gold medals at the St. Louis Exposition.



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2. The 'Golden Wall,' an artists' resort.—Prague.
3. Embroidering directly from a stuffed bird.

At Berlin we were particularly fortunate in meeting Dr. Pallat who recently made an extensive study of art education in the United States. He has published an excellent brochure regarding what he saw. It is entitled "Schule und Kunst in Amerika." It contains some very appreciative words relating



Dr. Pallat in his Berlin office.

to Mr. Bailey and the School Arts Book. His troubles in securing information in foreign countries made him sympathetic, and, thanks to his authority, enabled us to visit very thoroughly the Royal Art School for training art teachers and the *Kunstgewerbe* school newly installed in a magnificent building.

The course at the school for training teachers covers two years, and in connection therewith is a school for practice teach-

ing. We were told that the work of this institution is largely the same as that carried on in the schools for children throughout Berlin. It seemed to consist largely of the representation of simple objects in outline, and in light and shade. Many of the works showed a combination of pencil and water colors on various



"The hall ways are large and beautiful."—Berlin.

dark tinted crayon papers. Designing as we understand it did not seem to be done at all. There were some very elementary working drawings. Many of the children's drawings done in the practice school were made upon gray paper about 12 inches x 14 inches. My impression was that the children worked almost continuously with pencil and charcoal or painted with water-colors. Generally drawing objects in perspective does not come

until the sixth year. As to time devoted to drawing no special amount is used. In the first year drawing is largely correlated with other subjects. In the grades above there are generally two lessons per week of one hour each, while in the highest grades there is one lesson of two hours. Instruction in the lower grades is by the regular teachers, in the higher by special teachers.

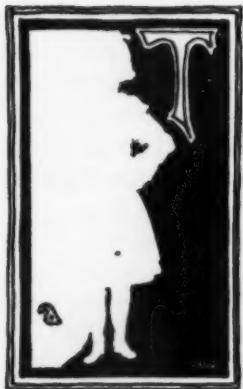
Berlin has one of the finest Industrial Art Museums in the world; adjoining it is a new and magnificent Kunstgewerbe school containing 157 rooms, many of them large studios with the most approved lighting. The hallways are large and beautiful. At the time of our visit they contained exhibits of students' work. The students are very advanced and work under the direction of distinguished specialists. The exterior of the building is very imposing. As far as we know it is the largest and most important structure of its kind.

The art work schools visited did not present much that was new as to methods and subjects, but their inspection served to emphasize the fact that Austria and Germany are very alert as to the importance of benefiting the industries of their countries by carefully organized and liberally conducted art museums and accompanying schools of practical work.

CHARLES M. CARTER

Director of Art, Public Schools
Denver, Colorado

DIRECT POSE CUTTING



HE children were equipped with a pair of scissors and a piece of white paper. They had no idea of what the lesson was to be and sat bolt upright full of expectancy. When told to fold and tear the papers (9" x 12") into halves, then into quarters and still again into eighths the interest grew apace. Then when every eye was glued where it ought to be, there came a little story:

"Once upon a time a large piece of very beautiful white marble was left, by some builders, outside the city of Florence,

because it was not the right shape for their purpose. It lay there for years, until the dust and rain made it look like a common piece of rock. No one valued it until a great sculptor chanced to hear that it was there. He studied the long, narrow piece of stone and, chipping off a piece, he found that it was pure white under the outside coat of dirt. The sculptor had the marble properly placed and began with mallet and chisel to chip off big pieces here and little ones there, as though hunting for something in the stone. He worked two whole years and at last there appeared the form of a beautiful boy, tall and graceful and white as snow."

"The artist was Michael Angelo and this was his wonderful statue of the boy David. He had seen in the stone what no one else had dreamed was there."

"Now in each slip of paper on your desk is the form of a little girl. Hold one in your hand and try to see her. If you cannot quite find her I will put a little girl on the table here, to show you just how she looks. Now hold your papers up beside her and see if she is there. All you have to do is to cut away the extra paper with your scissors—a big piece here and a little piece there.

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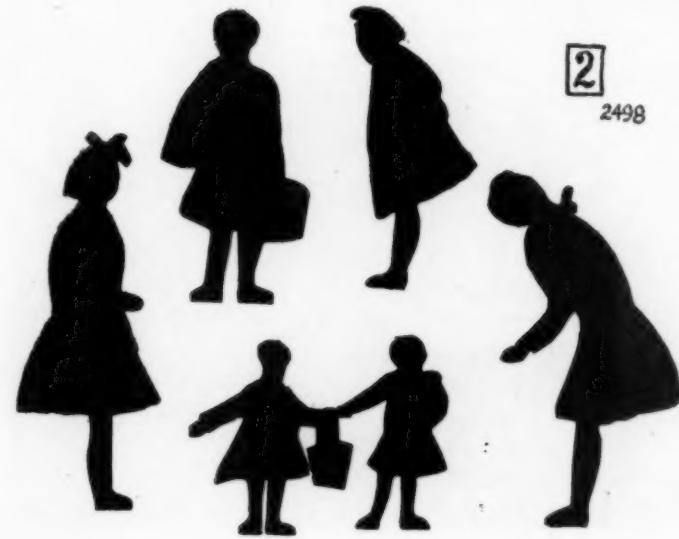
It is easier to cut paper than marble so we can get her out very quickly. I can see her very plainly in my paper. I think I will begin at her feet and cut out the right side first."

The children were reminded, while the teacher cut before the class, that they must keep thinking all the time of the whole girl, not of one little piece at a time. They must be sure to make her as large as the paper would allow, but not to let the body grow until there was no room for the head. Remember when cutting the legs that there must be a body with a head at the top.

When the right side is finished—as in the initial sketch—take hold of the paper near the left edge, as at a, and begin at the feet again,—cutting the left side without turning the girl upside down. Otherwise the idea of portraiture is completely lost and the work becomes a mere cutting of paper dolls. By this time the anxiety to cut something was so strong that further delay would have been dangerous and the children were told to "try it." The scissors began to move. No one dreamed of a pencil—even in the fourth grade. They were sculptors for the present, and scissor were their tools.

The first results were queer, to say the least, but with seven more pieces of paper to try on, no one was discouraged. The children saw their mistakes so plainly that only a few hints were needed to make the second pose a great improvement over the first. The necessary elimination of details forced the children to see and think in a large way, greatly to be desired. From the last slip of paper the children, with a mighty effort, managed to cut the two girls carrying a pail of water between them. There was great rejoicing over many of the results.

The second lesson was a continuation of the first, with new papers and new poses. The success was better than the teacher had supposed possible with so little practice. There is something about scissors and a bit of paper that is irresistible to most children.

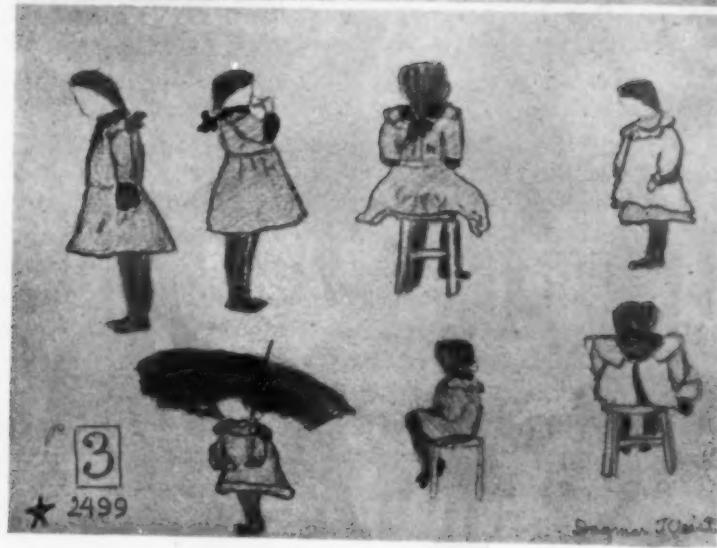


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2499



★ 2499

A third lesson was devoted to inking all the cuttings that looked like anything at all. While they dried, the best ones were chosen for mounting and the arrangement on the sheet was discussed. As soon as dry they were placed and pasted. Every child had from three to twelve excellent little silhouettes.

This free and direct method of pose cutting was urged in a meeting by Miss Margaret Patterson, one of the assistant directors of drawing in the Boston schools, to whom the writer is greatly indebted for many helpful suggestions.

Whenever there is a tendency on the part of the children to linger over details at the expense of proportion and action, a little time with scissors and paper will do more by way of correction than a half hour talk on those ponderous subjects.

No matter how improbable the success of this lesson may seem—try it. Don't let the children know your doubts and fears until it comes to the cutting of a double pose. By that time perhaps a hint at the difficulties may be a timely warning,—just enough to stir them to redoubled effort.

HELEN E. CLEAVES

Teacher of Drawing, Hyde School, Boston

THE MORE PREPARATION YOU GIVE A
LESSON, THE EASIER IT IS TO TEACH.

HISTORIC HOUSES. III.

THE LONGFELLOW HOUSE

OF stately classic style, this beautiful house built in the middle of the eighteenth century was bought by Longfellow in 1843. Its traditions no less than its architecture gives it interest. Among its stories are those of the princely hospitality of one of its early owners to the many guests that gathered round his board.



2501

until bankruptcy overtook him. Perhaps Longfellow was thinking of his own house when he wrote

"All houses wherein men have lived and died are haunted houses. * * *
There are more guests at table than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall."

The house is back from the street behind a lilac hedge and an old fashioned garden adds its charm to the surroundings. From his study the poet overlooked the Charles

"River! that in silence windest
Through the meadows bright and free."

Almost in the heart of the City of Cambridge the house seems to repose in an atmosphere of dignified calm. Surely it was an ideal home for study and for fancy.



THE WAYSIDE INN

"As Ancient is this hostelry
As any in the land may be
Built in the old Colonial day
When men lived in a grander way
With ampler hospitality."

The Red Horse Inn is in Sudbury Massachusetts in the midst of beautiful country at a turn of the road. Built in 1680, it is today in good repair and the present landlord treasures the relics of the past. Visitors are shown the room where Lafayette dined, and upstairs is a spacious ball room with two fire places. Its architecture is typical of a style of house of which there are several other examples still extant. Its gambrel gables and its dormers will be noted as its chief distinguishing external characteristics.

There are few points to be noted upon the treatment of these two sketches that have not been discussed in connection with the other subjects of the series. To look well to beginning with a definite pencil drawing, light but exact, is always the first direction.

It will be seen that the trees in both drawings are kept very light. It is well to bear in mind that the lines expressing the houses should always be distinctly firmer than those suggesting moving foliage masses.

Care must be taken not to let sketchiness, especially in windows, degenerate into sloppiness. The placing of the angles must always be a matter of care.

The effect of these drawings depends upon the exact relation of values which is more difficult to keep than where stronger contrasts are used.

JAMES HALL
Ethical Culture School
New York

THE LIGHTHOUSE

SUPERVISORS of drawing are frequently admonished to remodel their courses, making them deal more particularly with industrial life; that they may touch more closely the interests of the child at school and at home, deal more generally with his games, walks, and other activities.

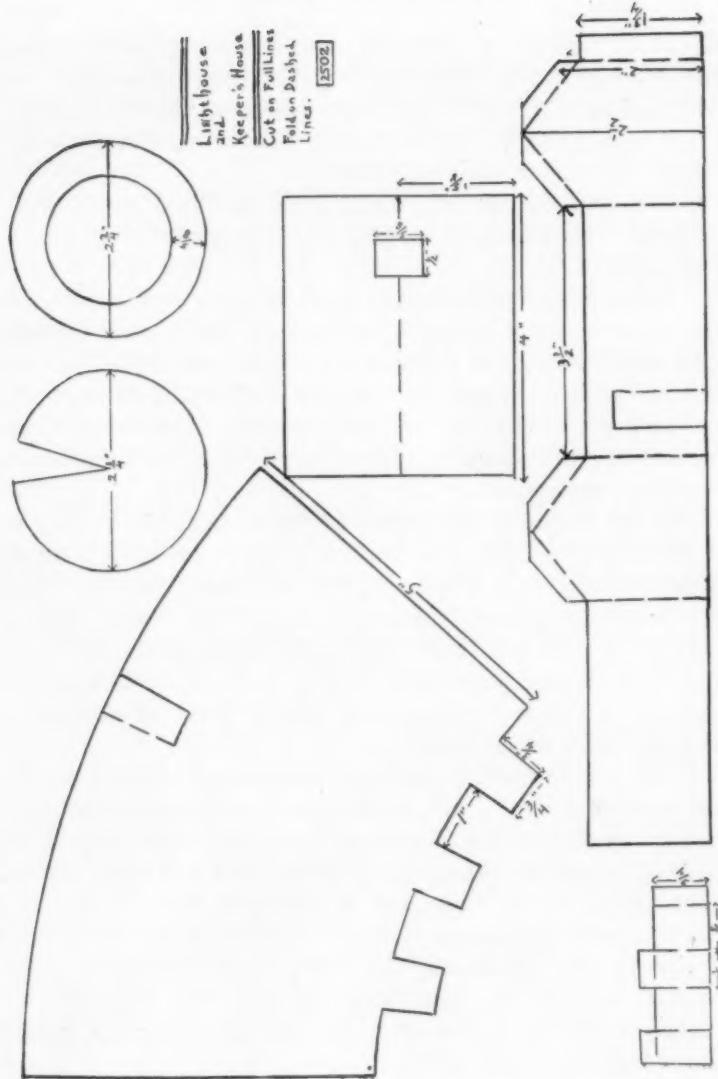
It is just this thought which underlies these lessons in construction with the children, and which produces these pieces of architecture.

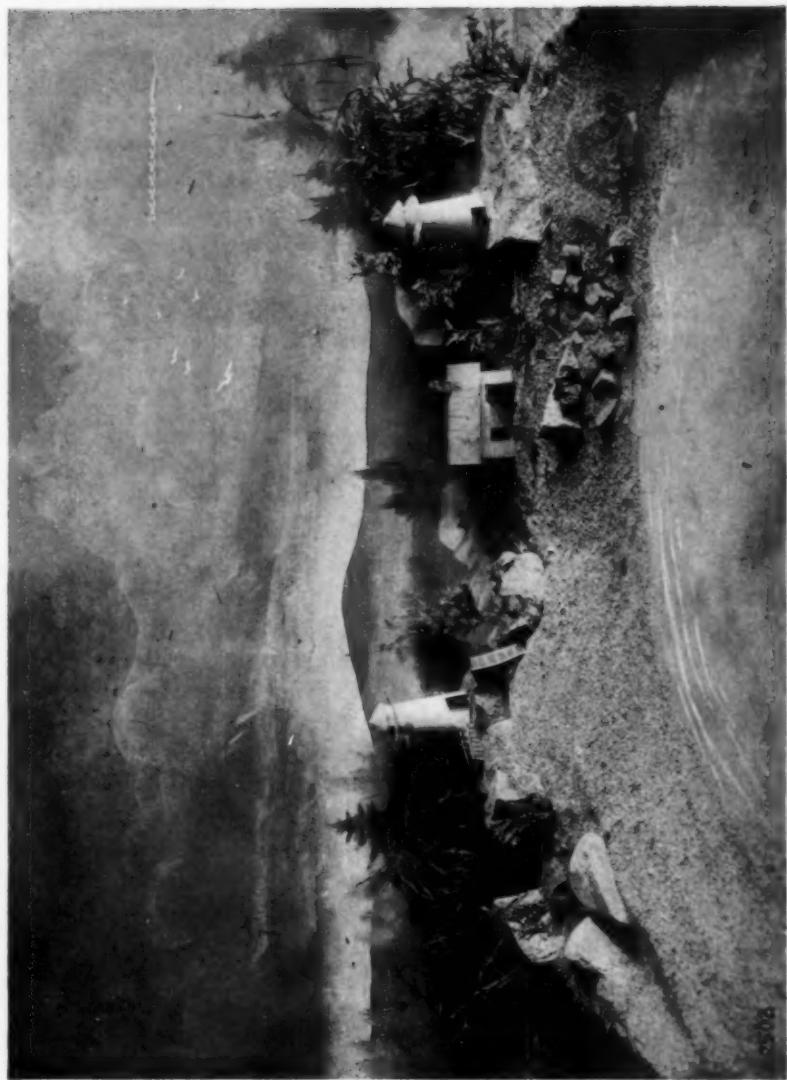
Talks about the location, surroundings, form and uses of the lighthouse for example, resulted in the picture presented with this article. The lighthouse and other buildings were made by first and second grade children, the pupils using patterns which had been prepared by the teacher. It gave excellent practice in drawing around a pattern, simple paper folding and cutting, and very little pasting.

In the third and still higher grades more accurate work may be done by the pupils, and the lesson may deal with something more advanced than a talk about a lighthouse and the making of so simple an object. There are the beaches, the rocky coast, the forests, the boats and numerous other topics for stories, language, history, geography, etc., as well as the technical skill acquired in drawing, cutting and pasting the objects presented naturally with these lessons.

I have been asked to describe a little more in detail just how this work is done. I will relate how I saw one teacher do it.

The teacher took the children for a walk, during which they collected the stones, branches of trees, sand and other material which she intended using later in the sand box. A day or so after this walk the teacher asked for a story of the trip, the description of the lighthouse, the coast, rocks and other details. She then brought the sand table into the room and allowed a number of the pupils to work at the seacoast, using the material collected during their walk.





The teacher questioned the children about the shore near at hand, then farther along the coast, the appearance of the cliffs and the sandy beach, thus helping the pupils to appreciate the value of some of the material collected, and the uselessness and inappropriateness of others. It was decided that a lighthouse would be necessary to illustrate the coast, and the teacher sketched upon the board a bit of shore with a lighthouse. Its form, size, purpose and position were discussed, then the children were given their patterns and set to work.

As seen in the diagram the pattern is a very simple one and although some of the little people required assistance the work as a whole proceeded in a most satisfactory fashion.

Two of the lighthouses and keepers' houses were chosen for use in the sand table, and the children whose work was not chosen were made happy by being allowed to carry theirs home at the close of the lesson.

The doors and windows were cut or painted, and the background was drawn upon the board by the use of a few simple strokes of the chalk and charcoal. A long stick of white chalk placed in a vertical position and drawn across the board will give the sky and outline of the hills. The trees are drawn with black chalk or charcoal, the strokes being very irregular and dictated by the type of tree to be represented. The details such as branches, rocks, etc., are added with the point of chalk or charcoal.

A lesson of this type is seldom used exclusively by the class performing it. The kindergarten children and often the pupils in the higher grades are enthusiastic over the village, the blacksmith's shop, the barn-yard or some other object upon exhibition.

Each step in the process is full of meaning; it gives the child an opportunity to express his ideas of this or that building and its surroundings, it presents an opportunity for him to reason

and think for himself, it varies what to many a child seems the monotonous, tedious, and disciplinary work of the schoolroom, and presents to him real and tangible objects. He thus becomes the artist and the artisan and his work is no longer drudgery but full of interest.

FREDERICK WHITNEY

State Normal School, Salem, Mass.

DRAWING IS A MEANS OF EXPRESSION. SEE THAT THE PUPIL HAS SOMETHING TO EXPRESS BEFORE EXPECTING HIM TO DRAW.

COLOR EXERCISE WITH WOOD BLOCKS

COLORING a printed outline is a good exercise for the primary grades. It involves invention of a color scheme, mixing of pigments, and handling of the brush. Moreover, it has a close relation to the child's picture-book, and may be made a means of instructing him in the principles of book printing and cloth printing. Wood blocks can be cut either by teacher or by pupil, and the prints made in the school room.

CUTTING THE BLOCK.—Blocks should be of some soft, close-grained wood free from knots. Pine and gum-wood are excellent for this purpose. The face, not the end, of the grain is used for engraving. It must be perfectly level, as every ridge, scratch or depression will show in printing. Avoid smoothing with sand paper; the grit dulls the knife. Strips can be planed by machine, ensuring level surface; or if not too wide, they may be planed by hand. Pine plank 1 1-2 or 2 inches thick is convenient, as it allows room to cut grooves for grasping the block while printing.

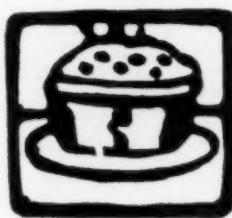
DRAWING.—The design may be drawn in pencil and transferred to the block by carbon paper; or, it may be drawn with brush and ink on thin paper, and pasted face down upon the block. When dry, the surface is oiled to make the lines visible through the paper.

KNIFE.—The sloyd knife is best, but any small bladed knife will answer. It must be very sharp, with a keen point.

CUTTING AND CLEARING.—Use the knife as if it were a brush, making long clean forcible cuts. Never scrape a shaving away by a sidewise motion, as this dulls the edge of the knife. Cut so that shavings will fall out by their own weight, or can be blown away by the breath. One eighth of an inch is deep enough. It is possible to clear away the uncut wood with the knife only, but a flat gouge will do the work better. Cut away

corners and all extra wood. The entire outside line of the design should be visible when the block is laid face down.

PAD FOR INKING.—Lay a piece of felt upon a slate or square of glass. Pour upon it sufficient ink to moisten it evenly. "Marking ink" is very cheap and very good for this purpose; but



any black liquid will answer if it contains enough mucilage. The ink on the pad, whatever the composition, should be sticky. If the teacher can handle printer's ink, this could be applied to the block with a roller or dabber.

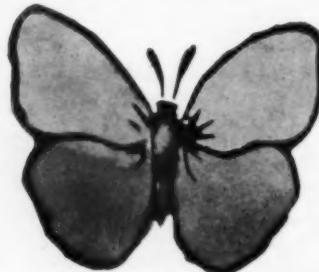
PAD FOR PRINTING.—Several thicknesses of cotton flannel are laid upon a drawing board and the whole covered with thin cotton cloth, stretched tightly and smoothly. In default of this, a folding newspaper will answer. The essential is that the pad be smooth and elastic.

PAPER.—Use paper that will take water color. An absorbent surface is better than glazed. Drawing manila, lining paper, the back of wall paper, or common school drawing paper will serve the purpose well.

PRINTING.—Lay the paper upon the printing pad. Use the block and ink-pad just as you would an ordinary rubber stamp; ink the block and stamp it upon the paper. If the

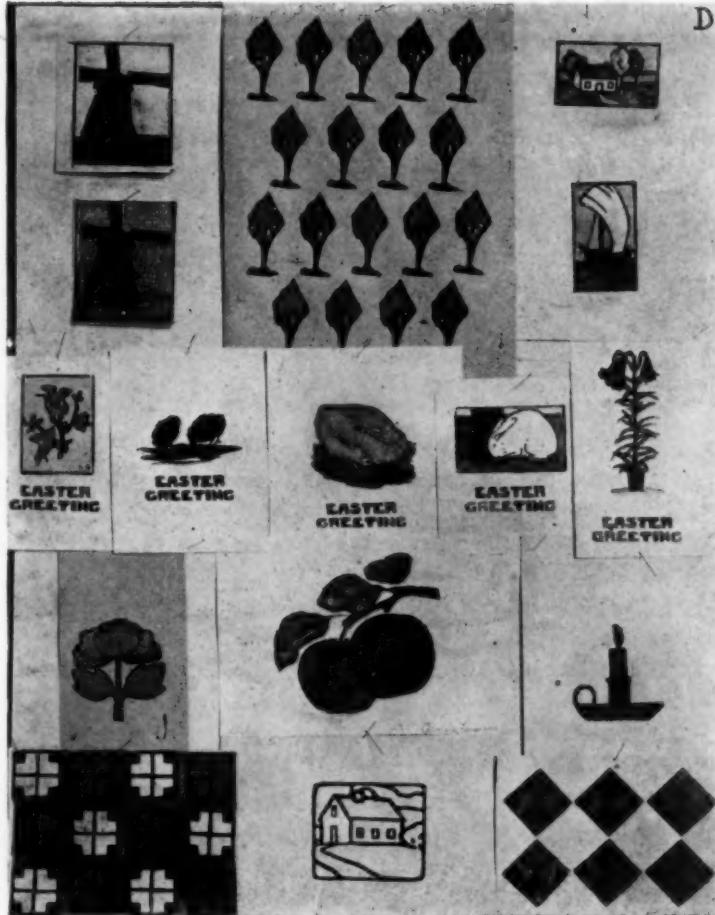
outlines could dry over night, there would be less danger of the black ink running into the color.

COLORING.—In painting these line-prints it is well to use fairly thick and positive color. Avoid too much water in the



brush as soaking the paper will cause the lines to blot. The illustrations at C show effects secured by using tones of gray.

USE OF THE PRINTS.—This exercise furnishes good material for art lessons in connection with festivals (See A and B). The children can design illustrations, cards for Easter



and Christmas, calendars, book covers, and portfolios. By varying the color scheme and arrangement, a great variety of things can be produced from the same block. The accompanying illustrations were taken, almost at random, from prints made in the practice schools of Teachers College.

ARTHUR WESLEY DOW

Teachers College, Columbia University



ANNOTATED OUTLINES

APRIL

REPRESENTATION AND DESIGN

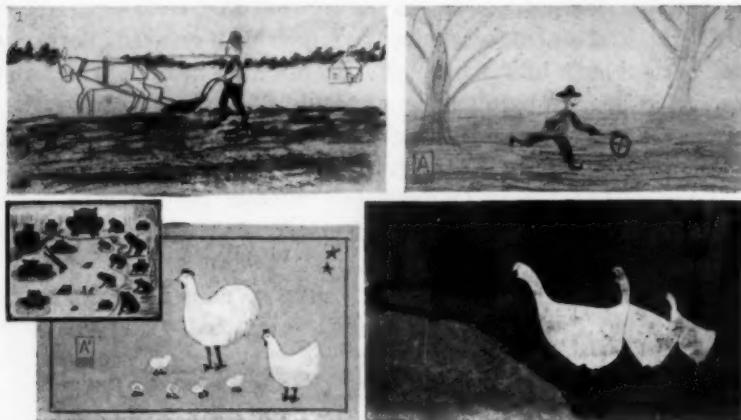
THE Outlines for April, May, and June should be so closely related that all the lessons may contribute to one result, namely, a keener appreciation of Beauty. In the primary grades it must be elemental, a vague feeling that the outdoor world is delightful and that all work may be enjoyable if essayed cheerfully and done with a kindly purpose. In the intermediate grades the appreciation may become more specific through the observation of colors, the shapes of leaves and flowers, and rhythmic relations of masses. In the grammar grades appreciation of subtler qualities and relations may be developed through the study of color schemes, proportions, curves, and clever adaptations of form to function.

The results from last year's Outlines, judged by the work submitted in the monthly contests, show that too much was attempted in the primary grades, and that certain problems in the grammar grades were misplaced. Moreover they confirm the statements then made that little in the way of formal design is to be expected in the lower grades. The Outlines to follow are therefore somewhat different from any previously published, and better calculated, it is hoped, to open to the children the great realm of decorative art.

PRIMARY

In the primary grades there should be no formal course in representation and design. The work of the children should follow the season and the calendar, and should afford opportunity to record events which mark the coming of the spring, and to practice such elementary processes, incident to decorative design, as the making of a flat wash, working to an outline, and the

placing of one unit with reference to others. In each month is one day of special importance, which may well become a correlating center: In April, Arbor Day;* in May, Memorial Day; in June, Graduation Day. But other centers offer themselves: Patriots' Day (April 19) May Day, and (in New England) Bunker



Hill Day (June 17th); and Spring itself is a center not to be overlooked.

FIRST YEAR. Make illustrations of the Coming of Spring, using colored crayons or water color.

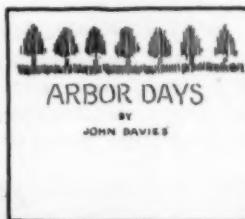
Take some subject perfectly familiar to the children; discuss the elements necessary to the vivid telling of the story, and let each child tell the story in his own way. Discuss the results and try again. The illustrations at A are typical. Oscar Allen, Wausau, Wisconsin, made 1; and Dorothy Wyman, town not given, made 2.

*A Suggested Program for Arbor Day, (Special Series No. 2) may be had for a stamp from the American Civic Association, North American Building, Philadelphia, Pa. This gives a table of official Arbor Day dates in the States and Territories of the Union.

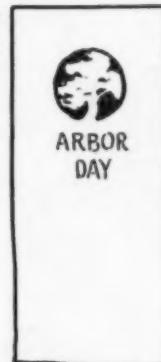
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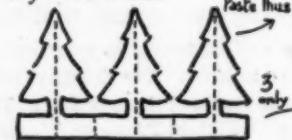
Badges
with the
trees drawn or
cut



Covers
for Essays
or Programs—

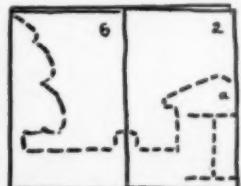


Paper cutting
and coloring



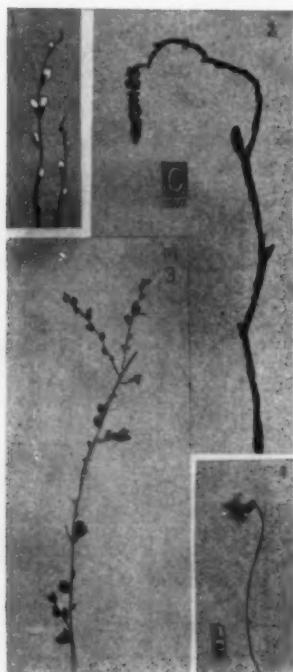
Eight
Thicknesses

Paste a.a.



Make something appropriate to Patriots' Day or Arbor Day.

This will depend upon circumstances and the ability of the children. Several suggestions are made at B. The plate shows simple elements capable of various recombinations and elaborations. Let green be the prevailing color of the decorations, symbol of the spring and of fruitfulness.

**SECOND YEAR. Make illustrations of the Coming of Spring, using colored crayons and water color.**

In this grade direct the attention of the children to signs of spring in the animal world, lambs, little pigs, calves, chickens, returning birds, frogs, turtles, etc. Let the illustrative drawings record their observations. The illustrations A₂ are typical. I am as uncertain as to where the frogs came from as was Pharaoh of old, but they represent second grade paper cutting and coloring, and are springlike enough! The poultry was drawn by Rose Lizotte, Southbridge, Mass. The procession of geese comes from Marshalltown, Ia., and was made by C. N. of the lowest grade. The geese were cut from paper, beaks and legs colored, and pasted upon a landscape background in water color.

Make something appropriate to Patriots' Day, or Arbor Day.

The suggestions offered on Plate B will serve here. See note in previous grade.

THIRD YEAR. Make illustrations appropriate to the season, using any convenient medium.

The attention of third year children may well be turned to germinating seeds, and to budding and sprouting things close at hand. The drawings may appear as illustrations for language work. Those shown at C are typical. The first is by Cecelia Surprenant, Southbridge, Mass.; 2, Hobart Edmonds, Wausau, Wis.; 3, John Egleston, East Longmeadow, Mass.; 4, Louise Geary, Rye, N. Y.



A few Symbols appropriate to Patriots Day: 1. Old Powder House at Somerville, Mass. 2. Silhouette of the Minute Man at Concord, Mass. 3. Silhouette of Paul Revere. 4. The Eagle, decorative symbol of the United States. 5. A Powder Horn. 6. Flag used by Americans at Bunker Hill. 7. Revolutionary Head-piece. 8. A Flint Lock. 9. A Sword.

Make something appropriate to Patriots Day, or Arbor Day.

Plate D* gives a few symbols appropriate to Patriots Day such as children of this grade can make or use as illustrations and decorative elements. Plate B gives suggestions for Arbor Day work. The aim should be excellence of technique, rather than originality. The result should be the pupil's very best work.

INTERMEDIATE

During these grades the pupils should begin to learn something of "the anatomy of pattern,"—of what constitutes a decorative design, a surface repeat, a border, a bilateral unit, a rosette. These items may be taught in connection with the study of the flowers, birds, and insects of the spring, and utilized in the making of simple decorated objects or of booklets for the exhibition or parents' day in June. The lessons will be outlined to form an orderly series in each grade, extending from the first week in April to the end of the school year.



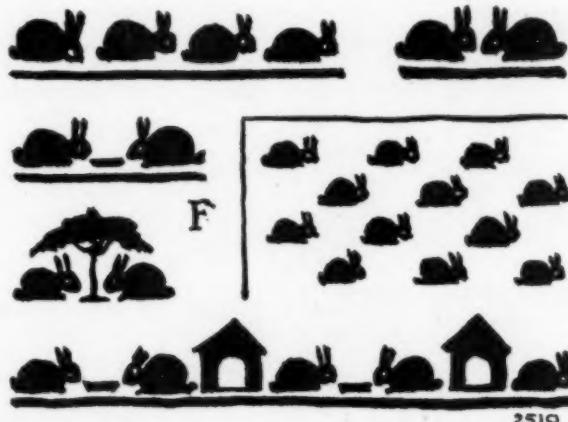
FOURTH YEAR. Make borders and surface patterns, with units derived from animal forms.

The outcome of the course in this grade should be attractive designs for useful objects like doilies, table mats, place cards, program covers, etc. The aim this month is to learn the various ways of repeating units, and this may best be done by means of units derived from the animals studied last month. Have each pupil make one simple animal form from stiff paper or thin card—the size not to exceed two inches. Plate E shows several typical ones. Have each pupil experiment with his unit by tracing it again and again, to produce a border, a surface pattern, an arrangement around a center, and a balanced or bisymmetrical arrangement, similar to those shown at F. The pencil outlines

may be filled in with any flat color. Watch for the returning birds and flowers. Make lists. Have outlines of birds for coloring, as the birds appear.*

FIFTH YEAR. Make rosets or tile patterns, based on the radial arrangement of units.

The outcome of the course in this grade is to be a booklet on Rosets, details,



of which will be given next month. As a preparation, the pupils will study rosets, collect illustrations, and cut rosets from paper.

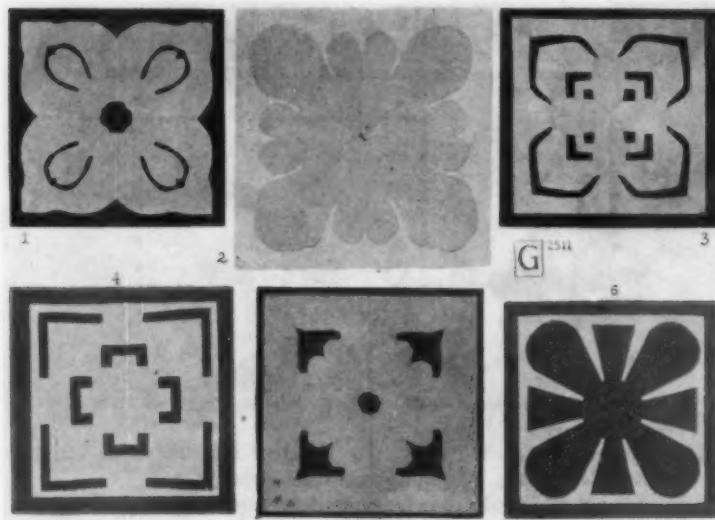
A roset is not necessarily round, nor is the number of parts limited to four. Have the children observe triangular, square, pentagonal, hexagonal and round rosets, and cut some from paper, from copy, and without help. Discuss the results. The best are those which appear at first glance to be one thing (not several things loosely stuck together), and to be composed of lines parallel to the sides or radiating from the center and having parts of pleasing proportions, See Plate G, Rosets by: 1, Howard Tower; 3, Walter Johnson; 4, Harry Segrin. all of East Longmeadow, Mass. 2, Harold Bowes, Somerville, Mass.; 5, Almena Harriman, Portsmouth, N. H.; 6, Made years ago by a boy in Lowell, Mass.

Thin colored paper is most pleasing to the children, but white will do if the cuttings can be seen against a colored or a dark ground. Save the best rosets,—unmounted. They will be of use in making the booklet.

*For example, the Bird Packet, published by The Davis Press.

SIXTH YEAR. Make symmetrical units, based on the bilateral arrangement of parts.

The outcome of the course in this grade is to be a booklet on Florets, details of which will be given next month. As a preparation the pupils will study florets, collect illustrations, and cut florets from paper. A floret is an



ornamental form, used by printers and decorators, singly or in combination, and usually based on some flower. Ordinarily it has no enclosing form, and its beauty depends upon pleasing proportions, refined curves, and the law of radiation. Have the children find examples in printing and elsewhere, cut some from paper, from copy, and make others without help. Discuss the results. The best appear at first glance as single units, though made up of related parts, all governed by the law of radiation from a point or line. See Plate H. Cut from colored paper, by folding. Save the best for the booklet. A floret is not necessarily bisymmetrical; but bisymmetrical florets will be sufficient for sixth year pupils.

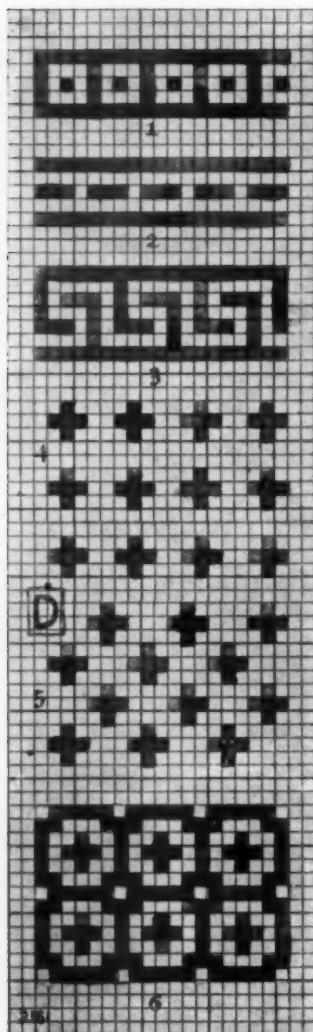
GRAMMAR

During the grammar grades the pupils should search for the elements of beauty and embody those elements in beautiful work. They should see how the designer goes to Nature for his raw material and how he adapts this material to produce beau-



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tiful ornament. To this end it is well to select some one process involving adaptation, in each grade, and to give as thorough an understanding of this process as time permits. This outline will deal with Weaving in the seventh grade, Stenciling in the eighth, and Printing in the ninth. The lessons will form a connected series during April, May, and June.

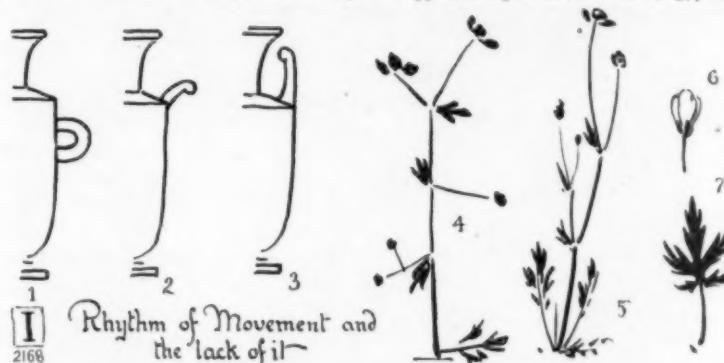


SEVENTH YEAR. Study the characteristics of a woven pattern and teach Rhythm of measure.

Begin with examples of paper weaving (borrowed from the Kindergarten), and supplement these with bits of Brussels carpet, and if possible an Oriental rug or pictures of such rugs. Lead the pupils to see that the basis of all figures appearing in the pattern must be the square, and that any natural form must be squared for use in patterns of this sort. Upon squared paper copy a few designs such as those given at D.

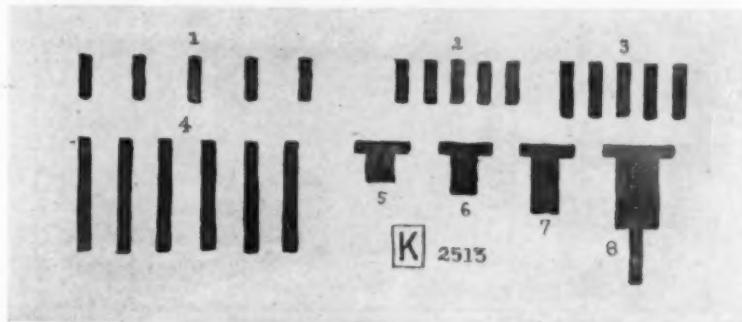
Teach Rhythm of Measure. The simplest way is to make a row of elements of equal length and distance apart, K, Fig. 1. These are three squares long and three squares apart. Make 2, 3, and 4. Which is most pleasing? Make 5, 6, 7, and 8. Which is the most pleasing? In 4 the relations of part to part show the rhythm of 1, 2; 1, 2, in dark and light, and the length of each line is not equal to the distance between any two units. In 5 the length and width of the lower part are equal, and the length and width of the whole look about equal. In 6 whole length and width are equal. In 7, width of top is equal to length of lower part. In 8 the proportion is 5 to 6 and the stem adds a third measure, 4, while the rhythm of widths is 1, 3, 5. Can you express on the squared paper by means of lines of different length such rhythms as in music are called "March time," "Waltz time," and such as are expressed by 3-2, 4-4, 6-8,

etc.? Equality of measure is desirable in ladders, fences, brick-work, tile work, etc., but rhythm of measure (variety in measure) seems best in music and in ornament. Can you tell why? Copy a simple Greek fret (D₃), and



notice the variety in measures, or rhythm of measure. Save the results to illustrate a brief essay on Rhythm of Measure.

EIGHTH YEAR. Study the characteristics of a stencilled pattern and teach Rhythm of Movement.



Begin with examples of stencilled patterns (the real thing if possible), or illustrations from them such as those here given. Look up "stencil" in the

dictionary. Get a sample of a stencil from a local decorator. Lead the children to see that the parts of a unit must be separated in such a pattern that the



stencil may be strong enough to be used. This means that if the unit is to appear as a unit,—a single thing, having unity—its separated parts must be held together by "sympathy;" they must have a consistent relation to one

another, be held together by "joint action or movement." This is "Rhythm of Line." It may be illustrated by reference to such examples as those shown at I. The handles at 1 and 2 interrupt the movement of the eye over the contour of the vase. At 3 the line of the handle falls in with the movement initiated by the curve of the side, and the eye makes the transition from side to top easily. The movement of all the parts in 5 is consistent. In 4 it is not. 6 and 7 show consistent movement of line in all their parts and are therefore rhythmic.

Teach Rhythm of Line by such illustrations and also by having the children build rhythmic units from a set of abstract spots such as those shown at J. Have the pupils draw these spots twice the size given in the book. (Draw with brush and ink, from blackboard sketch), *and make from them as many consistent units as possible, suitable for use in stencil. A few of the many possible combinations are shown at J. Save the results to illustrate a brief essay in Rhythm of Line.

NINTH YEAR. Study the characteristics of a printed pattern, and teach Interrelation of Line.

Begin by showing how designs are printed from plates or some surface having raised and sunken portions. If possible borrow a "line plate" from some local printer, and have him pull a "proof" from it, for the children to see. Designs for wall paper or calico printed from



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JOHN LUTHER



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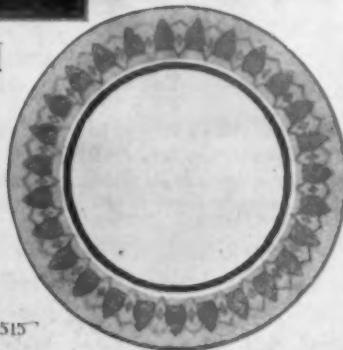




M



2515



engraved rolls, designs for book covers, headings, and tailpieces, book plates, etc., printed from engraved plates, and designs for embroidery in line stitch and applique, drawn on the goods, are all alike in this one particular, that they may have continuous lines and naturally related parts. The forms need not be "squared" as in woven patterns, nor need they be disconnected as in stencilled patterns. Plate L gives typical examples of printed ornament. The designers of 1, 4, 6, and 9, I was unable to identify: 2 and 3 are by German designers; 5 is a border by T. B. Hapgood; 7, an ornamental initial by Will Bradley; 8, a border by Fred Goudy. Plate M gives typical ninth grade work in the realm of what may be called, broadly, printed decoration. The surface pattern is by Marie Thalan, Concord, N. H.; the bowl by a pupil in the Pope School, Somerville, Mass. The calendar, is by Mary Brigham, the East Orange cover by Florence Martine, and the Berkshire Normal cover by a student in that school; the pen wiper in tooled leather is by A. M. Porter, Saugus, Mass.; the Egyptian border is by Alphonse Rivers, (town not given); and the plate by R. E. Ostrander, Malden, Mass.

From such illustrations teach Interrelation of Line.* Show that parts of units, and whole units are grouped to form larger unities. (The three roses, Plate L, 2 and 3, make one triangular spot of light or dark; the flowers in 4 fall into a regular surface pattern; the bud stems and the roots in the Berkshire Normal cover, enlarge and complete the decorative oblongs; etc.) Take any simple unit, like one of those at J, and make from it repeating patterns (by tracing) which shall show interrelations of line,—the units so grouped that the lines of one lead the eye gracefully and inevitably to the lines of the next, so that

“A chain of countless subtle rings
The next unto the farthest brings.”

Save the results for use in a brief paper on Interrelation of Line.

*See School Arts Book, March, 1906, pp. 504-507. Interrelation of Line is Rhythm of Line extended from unit to unit. See Outline for previous grade.

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

Director of Drawing and Manual Training, Boston

APRIL

APRL in the country presents an embarrassment of riches in subjects for nature drawing. The birds are returning, the buds are swelling, the early flowers are at hand. Spring games have taken the place of winter sports. People are busy out of doors clearing and plowing and preparing for summer.

It is especially fitting that drawing at this season should be the accompaniment of nature study and the record of things seen by the roadside and in the fields and woods. Lead the children to admire the wonderful silkiness of pussy willows and the rose color that so often can be seen glowing through the silver. Call their attention to the rich colors of mosses and lichens and hill-side woods on a wet April day, compared with the hues of the same things when the day is dry and clear. Let them report on what they have seen and illustrate these observations by drawing. Pussy willows can be well represented by white chalk on gray or brown paper, and alder tassels by strokes of brown pencils or even ordinary lead pencils. It is an art to show how the pussy willows grow from different sides of the stem, marking points in a spiral from the base of the twig to the tip, four pussies making one circuit around the stem. It indicates close observation when pupils see and represent the fairly regular increase and decrease in the size of the furry masses. They begin many times with a mere scale at the lower end of the twig, reach their fulness somewhat above the middle and often end with a curved claw at the top. No little care is required also to show how the alder tassels hang freely from their stems.

Animal and bird life is no less interesting at this time of the year, and the work which people are doing out of doors

in preparing for the coming summer is worth studying and recording.

The drawing for the month may be simply a record of what can be found in the vicinity of any country schoolhouse.

PRIMARY DIVISION. First to fourth years in school.

1. Illustrative drawing. Have the children make sketches to illustrate incidents of the month; for example, Arbor Day, A Rainy Day, Plowing, What I do at home, etc. Such sketches aid language work as well as drawing. They should be continued throughout the month in connection with school studies.

2. Continue study of the birds as they return. Select a few most common to the vicinity. Let the children trace outlines of these and color them. Afterwards let them cut the shapes free-hand. Then have free-hand sketches of the birds made and colored with crayons. See if the children can recognize from the sketches, what bird is represented. Have the children fold a sheet of paper to make a portfolio to hold their bird sketches. Show them a cover on which the word, Birds, is printed in plain, well spaced letters and let each print this title on his and add his name or initials below. Let the children draw the pussy willows, catkins and early spring flowers as they appear, and make a record of the date when each flower was first found.

GRAMMAR DIVISION. Fifth to ninth years in school.

Have the children gather seeds of a few common trees such as the oak, maple, chestnut, beechnut, apple, etc., and plant them in boxes of wet sawdust. Interest them also in collecting seeds less often noticed, such as pine, birch, elm, etc. Begin a series of sketches which shall show the growth of three or four of the seeds chosen.

1. Make careful drawings of the shape of the seeds and of the structure and parts as they appear when the seeds are cut open.

2. Draw the seeds as they begin to sprout and show the first important changes that occur.

3. Draw the seeds when the root has reached down and the seed leaves have opened.

4. Draw the seedlings after several days growth.

Have the children become familiar with and make sketches of the twigs of and buds of trees whose seeds they are studying.

Let them plan a cover for the drawings as follows:

1. Decide the best size for a folder to contain the drawings and select a suitable title to be printed on the outside.
2. Determine the exact place which the title will occupy and indicate it by four light lines which shall show the height of the letters and the beginning and end of the title. Sketch the letters very lightly experimenting with them till they exactly fill the space, then strengthen the right lines and erase those which were tentative.
3. Show monograms and tail pieces on book covers and in magazines and have the pupils make a monogram of their initials or modify an ink sketch of a seed form till it is suitable for a decoration on the cover, and place this below the title in the most pleasing position they can select.

IF YOU ARE TEACHING DRAWING
IN THE INTEREST OF THE PUPIL,
YOU WILL SEE THAT HE DOES
SOME OF THE STUDYING.

HELPFUL REFERENCE MATERIAL FOR APRIL WORK

Spring Plant Drawing.

Whitney, Book, March 1902; April 1902; and Outlines, Book, March and April numbers, each year.

Arrangement.*

Brown, Book, May 1903; Stimson, *The Gate Beautiful*, pp. 291-298, etc.

Rosets.*

Stimson, *The Gate Beautiful*, pp. 280-287.

Florets.*

Miss Clough, Book, June 1906. Any Type Catalogue; any book on Historic Ornament. Augsburg Manual III, pp. 137-147.

Rhythm.

Miss A. J. Warner, Book, April 1902; Daniels, Book, May 1904.

Squared Units.*

Miss Ferry, Book, December 1903; Miss Berry, Book, June 1904.

Stencils.*

Mrs. Kettelle, Book, February 1902; Mrs. Sweeney, Book, June 1905; Ward, Book, June 1906.

Interrelation of Units.*

Bailey, Book, March; Batchelder, *Principles of Design*, pp. 53-67, etc. 1905, pp. 504-307.

Monograms.

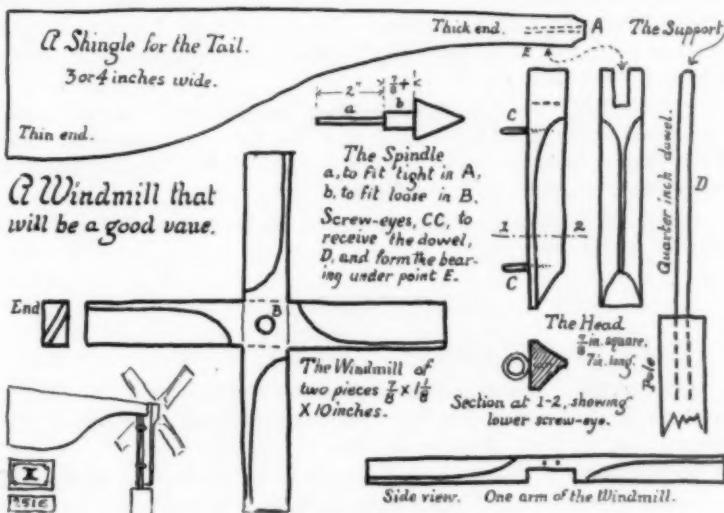
Bailey and Hall, Book, February 1902; Sperry, Book, November 1906.

*See Outlines, School Arts Books for April, May, and June, each year. Also Prang Text Books, section "Design."

THE WORKSHOP

MARCH is the month for windmills. I have made all kinds, paper, tin, wood, wood-and-cloth, but the best kind I ever made is shown in the sketches at I. This will point to the wind, will run in a rain storm, and won't run its head off. It is easy to make, and two brads will hold it together. Moreover it is easy to take down. All you have to do is to lift the mill off the dowel. Figure out how to make it from the sketches. First get your shingle!

The Editor.



THE EXPERIMENTS* XII

The pressure of a liquid increases with the depth.

MATERIALS. A B C, Glass tubing: BC, 2 inches long; AC, 12 inches long; D, Small lamp chimney; E, Cork to fit one opening of lamp chimney; F, sheet rubber fastened very securely over the other opening of the chimney.

*These experiments, are, of course, of no value to anybody unless they are performed. The making and manipulating of the different pieces of apparatus, is a form of manual training not to be despised.

APPARATUS. Construct the apparatus as illustrated, being careful to have the chimney full of water before putting in the cork so that when the cork is pressed in tight a column of water will stand in the larger arm of the tube. Mark the height of the column of water by a string tied around the glass tubing.

EXPERIMENT AND OBSERVATION. Press on the sheet rubber. The water rises in the tube. The harder the pressure on the sheet rubber the higher the water rises in the tube. Immerse the chimney in a vessel of water, first to the depth of about an inch. The water rises in the tube slightly above the marker. Lower the chimney to about 3 inches, gradually lowering it to the bottom of the vessel. The water in the tube rises higher and higher as the chimney is lowered.

INFERENCE. From these observations we infer that it is the pressure of the water in the vessel upon the sheet rubber that forces the water in the chimney higher up in the tube. From this we obtain the law that "the pressure of liquids increases with the depth."

NOTE. It is necessary to take account of this law in the building of dams, reservoirs, canals, etc.

EXPERIMENT XIII

Fluids transmit pressure in every direction.

APPARATUS. A wide-mouth 16 ounce bottle with cork to fit. Four or five pieces of glass tubing of different lengths and shapes. See second illustration at 16. A piece of rubber tubing.

EXPERIMENT. Construct the apparatus as illustrated. Notice that the water stands at an equal height in all the tubes. Blow through the rubber tubing, G, and pinch the tubing to prevent air from escaping from the bottle. What effect does this pressure upon the surface of the water in the bottle have upon the height of the water in the tubes?

OBSERVATION. The water rises and stands at an equal height in all the tubes.

INFERENCE. The pressure upon the surface of the water enclosed in a vessel is transmitted equally in all directions.

The pressure applied at the pumping station of a city water system is transmitted through the water in the pipes to all parts of the city.

EXPERIMENT XIV

The siphon and its action.

APPARATUS. Bend the glass tubing H I J so that H I is five inches long and I J seven inches long. Fill a tumbler 2-3 full of water.

EXPERIMENT. Place end H of the glass tubing into the water. The water in the tube stands at the same height as the surface of the water in the tumbler. Draw out a little air from the open end of the tubing. Notice the water in the short arm.

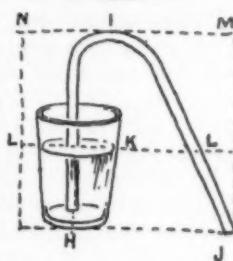
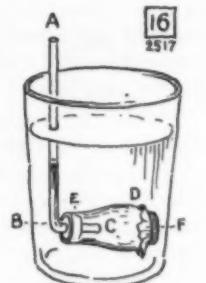
OBSERVATION. Water rises in the short arm.

INFERENCE. When air was drawn from the tubing the pressure of air on the surface of the water in the tubing was decreased. The downward pressure of the air on the surface of the water in the tumbler therefore became greater than that on the water in the tube and forced more water up into the tube. When the air is allowed to again fill the tube the pressure being equalized, the water returns to its former level.

EXPERIMENT. Fill the tubing with water and hold the finger right over the opening of the long arm. Now place the short end H I into the water letting the end I J hang outside of the tumbler. Remove the finger from the opening J.

OBSERVATION. Water flows from end J and continues to flow until the surface of the water in the tumbler reaches the same level as the opening of the tube at J.

INFERENCE. The atmospheric pressure acts upward at point J of the long arm, and also at the level K within the short arm. In each case this atmospheric pressure is the same. There is however a greater weight of liquid to support in the



long arm I J than in the short arm I K. Therefore at the top (I) of the siphon, there is an unbalanced force acting towards the long arm or that containing the greater weight of water, and it is this force that causes the flow of water from the long arm.

NOTE. 1. The pressure at J is equal to the atmospheric pressure less the weight of the water in arm I J.

2. The pressure at K is equal to the atmospheric pressure less the weight of the water in arm I K. Therefore the pressure at J is less than that at K. See if you can answer the following questions giving the reasons for your answers.

1. What would happen if the long arm were cut off at L?
2. What would happen if the long arm were cut off between L and M?
3. What would be the effect of lengthening the long arm?
4. Must the two arms of a siphon be of unequal lengths?
5. What would happen if the siphon be lifted out of the water?

The siphon is used to transfer a liquid from one vessel to another, or to draw off either the top or the bottom layer of a liquid without disturbing the other part of the liquid. It is also used in conveying water from one level over a hill to a lower level.

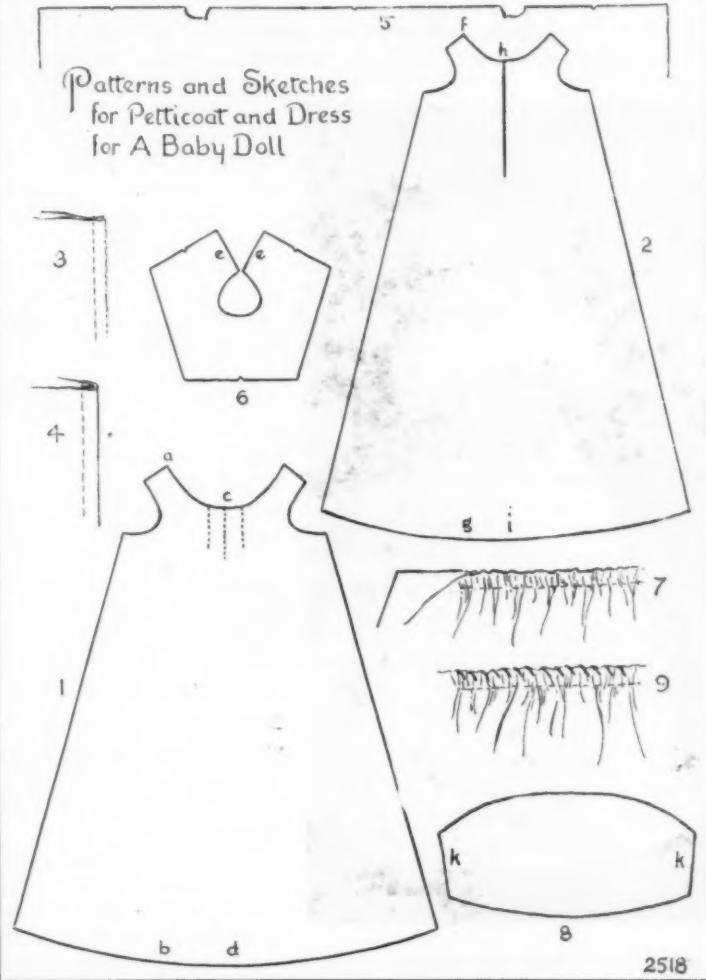
WILLIAM C. A. HAMMEL

DOROTHY'S WARDROBE

Our work this time will be the planning and making of a petticoat and dress for Dorothy.

The petticoat or skirt is made to hang from the shoulders and consequently has but two parts;—the tucked front, figure 1, and the plain back, figure 2. The measurements which I shall give are those by which the garments are to be cut, and not the sizes which they will finish. The front of the skirt from the highest part of the shoulder, figure 1, (a) to the bottom (b) measures ten and three-fourths inches, and the back, figure 2, ten and seven-eighths inches from (f) to (g). From the neck of the front (c) to the bottom (d) measures nine and three-fourths inches,—from the neck of the back (h) to the bottom (i) ten and one-fourth inches. In front the neck is cut a little lower than in the back; however you can cut these as you wish to fit your own doll. At its widest part, the front of the skirt measures nine and one-fourth inches, and the back of the skirt eight and one-fourth inches.

Patterns and Sketches
for Petticoat and Dress
for A Baby Doll



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To give the necessary fullness in front make three small tucks where you see the dotted lines, figure 1. The back, which has no fullness at the top, has

a two and one-half inch placket, finished with a narrow hem. The shoulders and sides of the petticoat are finished with French seams. To make a French seam sew up whatever you are making with a very narrow seam on the right side, figure 3; then turn the material wrong side out and proceed as if sewing the article up for the first time, see figure 4. You see this hides any raw edges and thus makes a very neat finish. Finish the neck and arm-holes of the skirt with very narrow hems, and the bottom with a hem of one half inch. Narrow Val lace makes a dainty trimming for this skirt and also for the dress. For this petticoat of Dorothy's I used some thin lawn left from making a shirt waist. The narrow lace I bought in Boston for five cents a yard; you will find two yards ample for the petticoat and dress if you put it on without too much fullness.

The dress is made of thin lawn or batiste for which I paid nineteen cents a yard. This dress of Dorothy's is really simpler to make than it looks for it consists only of the body, a one-piece yoke and the sleeves. The body of the dress is a rectangle twenty-two and one half by eleven inches. Sew the body up with a narrow French seam, leaving two



inches open at the top for the placket, which should be finished with a narrow hem. Then make a one inch hem on the bottom of the dress, so that from the top to the bottom the body of the dress will measure about ten inches. Cut small arm holes, see figure 5, in the body of the dress half way from front to back; you can regulate the size by the size of your doll. The yoke, figure 6, can be tucked as shown in the picture, or if you have a small piece of embroidery it would be dainty for a yoke. If you use tucks be sure to make them before you cut your yoke out, as the pattern does not allow for them. The opening in the back of the yoke, figure 6 (e) and the neck are finished with narrow hems, and narrow lace is sewed in the neck.

After you have run your gathering strings in the top of the front and back of the body of the dress, sew the body to the yoke with an ordinary seam of one-eighth inch, see figure 7. See that the notches in the front of the body, figure 5, and front of the yoke, figure 6, are together; also that the notches in the back of the body and back of the yoke are together.

Before putting in the sleeves run a thread around the arm holes of the dress to keep them from stretching, but don't draw it tight enough to pucker. You will probably find it easier if you hem the bottoms of the sleeves, figure 8, and sew the lace on before you sew them up which is done with French seams.

After the sleeves are sewed in with ordinary seams of one-eighth inch, and with the seam of the sleeve at the notch in the arm hole, they are, like the seams of the yoke, overcasted neatly, see figure 9. As the sleeves are so small I think you will find it most convenient if you leave the gathering string in the bottom till last. The pattern is for a short sleeve but you can make it any length you wish by adding to the bottom of the sleeve; but be sure to keep the shape of the bottom the same. The dress will then be complete and ready to wear.

Next month we will plan Dorothy's coat and bonnet that she may go out of doors.

MARY A. BERRY

EDITORIAL



SPRING has no more welcome herald than this blessed little songster, the first of the Joculatores Domini of St. Francis, in his spotted brown robe; bride of poverty, traveling preacher of happiness, joyful harbinger of better days. I listen for him with deeper love and longing every year. Sometimes in New England it seems as though the winter would never end. Snow and sleet and rain, freeze and thaw, sullen calm and stinging wind, elbow one another day after day, all through January, and February, and March, and—well, did you ever read "How Spring Came in New England," by Charles Dudley Warner? When we are almost persuaded that there ain't goin' to be no spring, Melospiza appears, God bless him! He comes in the night and sings first at sunrise some pleasant morning; but after that he sings every morning rain or shine. It is odd to hear him when the snow is falling, and when Jack Frost is still making ice, but it warms the heart, and hope and joy return to glad the day.

I hope he will be heard in every schoolroom, even in the cities. Use this picture,* use every picture you can find and all the literature you can recall, to make the world alive for your children. Listen,—“With us time itself does not progress. It revolves. Every circumstance is regulated after an unchangeable pattern—according to the inflexible laws of an iron formula. Outside, the day may be blue and gold, but the light that creeps down through . . the . . windows is gray and niggard. Of seed time or harvest, of the reapers bending over the corn, or the grape gatherers threading through the vines, of the beauty of sun and moon, of the music of daybreak and the silence of great nights, of the rain falling through leaves, of the dew creeping over the grass and making it silver, we know nothing.” That was not written by a teacher voicing her own and her pupils’ feeling, it is from the *De Profundis* of Oscar Wilde, but it is all too true of many a darkened school-room.

Let in the spring song; wash in the March breezes; feed on the daffodils! If you are in health the work of the month will throb with new life. By you alone the outline given in the February number can be made to bud and blossom and produce wholesome fruit this month.

¶ The contributed articles in this number ought to help a little: Mr. Carter’s, by reminding us that we are not alone in this movement for a larger life through art education; and the others by giving practical suggestions as to topics and methods.

¶ Before the month runs out Easter will have come again, with its message of returning life. In the public schools the denominational aspect of the festival is not to be emphasized.

*From a photograph by Charles H. Tolman, first published in the Journal of the Maine Ornithological Society, and reproduced here by courtesy of the Editor of that Journal, Mr. W. H. Brownson, Superintendent of Schools, Portland.

Easter should take its place with Thanksgiving day, and Christmas,—all days of thanksgiving to God. In November we thank him for his gifts; in December, for Himself and the possibility of knowing Him; in March for his promises. The first is the festival of Love, the second of Light, the third of Life. The word Easter comes from the Teutonic Ostara, in Anglo-Saxon, Eastre, the goddess of Spring, whose feast was celebrated by our ancestors long before they ever heard of the Christ. For public school children the message of the day is this: Life is eternal; it comes from God; it is given in rhythm like the tides. It is low in December, and high in June; it sleeps in the bulb, seed, egg, chrysalis; it wakes in the lily, rose, chick, butterfly. In the realm of the human spirit it grows and buds here, to bloom and fruit in the heavenly country. All this is undenominational. It has been the abiding faith of so large a portion of the human race that those who have not held it are conspicuous as the exception.

"Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood.

Behold, we know not anything;
I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring."

¶ Here is that little song sparrow again, or a cousin of his, in two positions. This drawing was made one evening when a few of us were discussing methods in drawing with a well trained Japanese teacher of drawing. It was made off hand, merely as an illustration of technique, with no thought of its preservation. It was drawn in five minutes, in ink, with two brushes held in the right hand at the same time, one filled with pigment and the

other with water. The strokes at the right suggesting foliage are merely a collection of blots where the artist tried his brush. But what good drawing! What live birds! Can we ever attain such effectiveness with the lead pencil?



¶ The Calendar for the month makes use of an animal long associated intimately with the month of March and with the Easter season, an animal given fresh brilliancy of immortal life by Joel Chandler Harris, under the saintly name of Brer' Rabbit. And here is another role for this famous character, namely, as a cover decoration. This cover for a collection of language papers, was made by a little girl in the sixth grade of the Laurel Street school, Fitchburg, Mass., Miss Clara Wetherbee. Brer' Rabbit was cut from white paper (and made

March

S	m 3-10-17-24 - 32
M	r 4-11-18-25 -
T	r 5-12-19-26
W	r 6-13-20-27
T	r 7-14-21 28
F	1-8-15-22-29
S	2-9-16-23-30



into two rabbits!), and the margin line and letters were drawn in white ink.

¶ And here is a clever little spring and Easter symbol, which may be made complete without glue. It was kindly sent



to the readers of the School Arts Book, by Mrs. Helene Jensen Chaplain, of Stamford, Conn., who used it, to the great delight of the children, in a second grade. See illustration at A. The bars or slats are strips of paper folded and slipped into the cuts in in the sides.

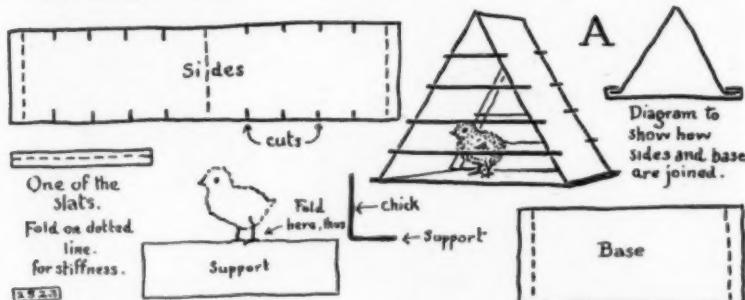
At B is an Easter token explained by the following letter:

Dear Mr. Bailey:—

Indiana, Pa.

This little piece of work was planned as a little Easter surprise for our excellent and much loved supervisor, Flora B. Potter.

On a sheet of regular drawing paper 8" x 11" each student made four small oblongs 3" x 4 1-4". In these were sketched very quickly, four different plans for decorating the cards.



After each decided which plan she preferred, the next step was to select some motif. To stimulate thought and originality, suggestions for appropriate material were given by the girls, such as; angels, birds, butterflies, buds, and flowers—lily, crocus, arbutus. (In some cases, the thought was brought out by question. This suggestive work always pays well for I can see some face suddenly lighted up by an idea sought for in vain, before.)

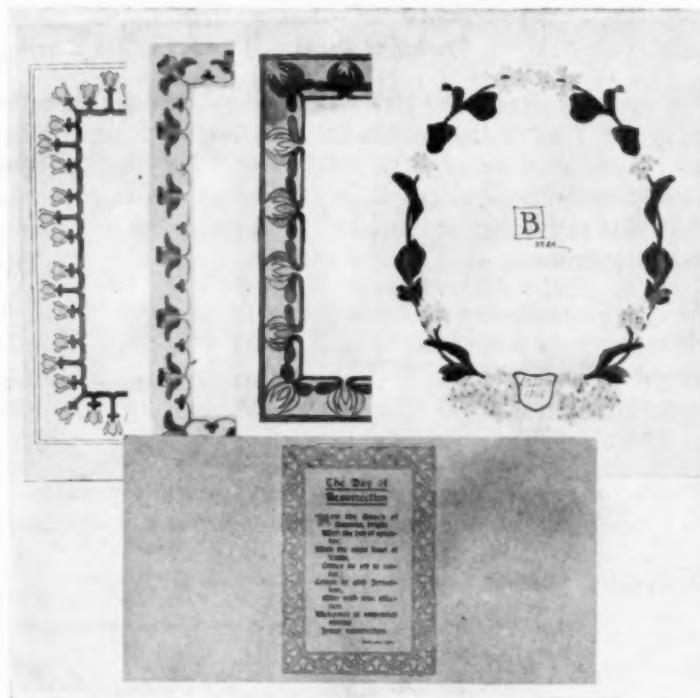
Each looked over her drawings for the year to see if any sketches could be adapted. A few preferred to work out a pure, abstract design or an entirely original idea. From these, came our card.

As soon as each had decided, the drawing paper was turned and on the other side, according to some proportion desired, was carried out a large drawing. This was for trial and often the two sides were carried out differently to see which was the better. The designer of the card had carried out three different units in the triangular spaces of the border and, at Miss Potter's suggestion, used two—the lighter one admitting of higher color, on the inside and the stronger one on the outside.

Each design perfected and subjected to criticism was laid aside and on a clean sheet the design was lightly sketched or traced. The first

sheet was again used to try color effects which were then applied to the finished design.

The chosen design was then sketched on a large card six times the size of our little card and outlined in India ink. From this



card a block plate was made by the "Conemaugh Valley Engraving Company." Our English teacher chose the Easter Hymn. The printer set up the type and made a number on the "Dow Paper" from Pratt Institute.

The girls paid five cents apiece for the cards and enough were sold to pay all expenses.

Each student illuminated one or more of outline cards, according to her own color scheme. There were some very beautiful ones. The one sent to you, was illuminated by Miss Edna Bauers.

The object of the block plate was that we might use the design for some other occasion by substituting another quotation.

Jean R. McElhaney,
Teacher of Drawing, Johnstown High School.

¶ The Spirit of Easter by Helen Keller, published in attractive form by the Youth's Companion Co., last season, is just as fine now. "A thing of beauty is a joy forever." It contains three admirable adaptations of the Easter lily,—not the easiest thing in the world to handle successfully. It can not now be obtained from the publishers, as it is out of print.

¶ As a suggestive document for programs for patriotic occasions, there is nothing better than Grand Army Flag Day, recently published by Hon. Walter E. Ranger, Commissioner of Public Schools, Providence, R. I. His lead should be followed by other State Commissioners.

¶ Watch for opportunities to make drawing and manual work vital. Unrelated art and handicraft is dead and ineffectual.

¶ Watch for Beauty; work for Beauty.

"All that's good and great with thee (Beauty)
Works in close conspiracy."

CORRESPONDENCE

JUST for the pleasure of letting ourselves see ourselves as some others see us, and for the benefit of those who see us otherwise, the following selections are published from our box marked "Testimonials."

From a Grade Teacher:

Your magazine brings enthusiasm and industry into my little family. Though we lack time to do systematic work, the consciousness of "drawing" and "making things" is always at the surface, as it could never be without the inspiration of your welcome monthly.

Sincerely yours,

A. H. P., S. Chelmsford, Mass.

From a Normal Drawing Teacher:

The School Arts Book arrived this P. M., and I have already nearly devoured it. How good it is when one is hungering and thirsting for the best possible things to take to the children, to receive so many timely suggestions as one always finds in the Books. We supervisors as well as the grade teachers, heartily appreciate the articles and the illustrations.

F. W., Salem, Mass.

From a Supervisor:

I am just about to present the School Arts Book to my teachers with all my persuasive powers. This is the book I long had sought, and mourned because I found it not. It is invaluable. Let me beg of you, whatever you do to make it better to never reduce the amount of actual school work illustrated and explained. This is what both teachers and supervisors want. The other matter can be found elsewhere, if not presented quite so attractively.

C. F. R., Stubenville, Ohio.

From a Principal:

The School Arts Magazine is the most helpful of all the school magazines; the best for the teacher and the best for the pupil. One volume is a perfect encyclopedia of what to draw and how to draw it, what to avoid and why to avoid it, enough humor to keep us good natured and such inspiring essays on drawing and allied topics as to keep us all working for the best and to create within us a love for the work.

Yours truly,

E. N. H., S. Weymouth, Mass.

CORRESPONDENCE

From a Parent:

The School Arts Book has been a constant matter of surprise that there was so much in it of interest to me. I had judged beforehand that it was a technical magazine for teachers. And indeed there is much of just that sort of material. But I have found myself again and again absorbed in some of the articles, and afterwards have experimented for myself either in drawing or on the manual work described. When the boys get a little older, I can see where I am going to get much splendid material to use with them. After all, we are all teachers, and if one has children, he learns a great deal from the exposition of any side of the teaching art.

Very truly yours,

A. W. C., Newburyport, Mass.

THE BEST TEACHING IS THAT WHICH RESULTS IN FITTING THE STUDENT TO STUDY INTELLIGENTLY WITHOUT A TEACHER.

THE ARTS LIBRARY

BOOK REVIEWS

Writing and Illuminating and Lettering. By Edward Johnson. 500 pp. 5 x 7 1-2. 33 callotype plates, and 220 illustrations in the text. The Macmillan Company. \$2.00.

The many teachers anxious to secure more beautiful school work in the form of language, history, and nature study papers, yet loth to spend the time required to imitate printed letters by hand, will heartily welcome this timely addition to the Artistic Crafts series of technical handbooks. It is a model in method of presentation. The text is simple, clear, specific, detailed, and made luminous by perfectly illustrative illustrations. The author makes evident the essential characteristics of freehand pen lettering, and answers every question likely to arise about materials, methods of work, and character of legitimate results. He gives the significant facts in the history of lettering, and illuminating, the best reference books available,—in short all the prerequisites to successful work. The plates offer photographic reproductions from historic manuscripts giving some of the very best models. Helpful notes add greatly to the value of the plates. A classified list of more than forty good opportunities for the application of fine lettering will prove suggestive in school work. The volume itself is as satisfactory as its contents. Fine paper, admirable printing, and appropriate binding combine to make the book a delight to eye and hand. Every School Arts Library should contain this book. It is indispensable.

How to Know the Butterflies. By John Henry Comstock and Anna Botsford Comstock. 312 pp. 5 x 8. 45 full page color plates, and 50 illustrations in the text. D. Appleton & Co. \$2.25.

In this volume we have a guide to the butterflies as authoritative and as satisfactory as Hoffmann's Guide to the Birds. The classification of the butterflies, in the form of a table for determining the families, supplemented by the admirable plates in color, makes identification a comparatively simple matter. The common names are given first place (an absolute essential if butterflies are to become widely known and admired), but the scientific names are not omitted, and in each case the pronunciation of these names is made clear. The text is readable, and includes something of the poetry of the butterfly; in fact the whole book reflects the good teaching sense of its authors, as well as their love for the flying flowers of nature. It would be difficult to name a

butterfly book better calculated to develop an intelligent interest in this department of nature study, a department fascinating and of immense educative value,

Because the membraned wings
So wonderful, so wide,
So sun-suffused, are things
Like soul and nought beside.

The book includes those mysterious, strong, quick moving, "buzzing butterflies," the wonder of every bright eyed country boy,—the Skippers. The illustrations, from specimens direct, or from the exceptionally fine colored photographs of Mr. and Mrs. Slingerland, are notable examples of half-tone color printing, and make the volume a delight to children as well as a reliable guide to teachers. Let us hope that a companion volume by the same gifted authors will soon appear, entitled "How to Know the Moths."

Year-Book; Council of Supervisors of Manual Arts, 1906. 238 pp. 7 x 10. Many illustrations. \$3.

This volume, the sixth in the series, is a worthy member of the family,—the reigning family in the world of manual arts literature just at present, if one may judge by the demand. To change the figure, these volumes might be called the Source-Books in Art Education, so widely are they consulted and quoted. In this last volume there are several pioneer articles, articles which present for the first time or in a fresh way fundamentally important topics. Among these are Design in the Primary Grades, by Miss Julia C. Cremins; First Year Drawing in the Technical High School, by Frank E. Mathewson; Nature Study for the Sake of Art, by Henry Turner Bailey; and Exhibitions of School Work, by Solon P. Davis. There are richly illustrated articles on Knife Work in Schools, by Albert W. Garrett; The Teaching of Lettering, by Harold Haven Brown; and the Use of Natural Forms in Design, by James P. Haney. James Hall considers Blackboard Drawing; Walter Sargent, Constructive Work in Schools Without Special Equipment; Stanley H. Rood, the Manual Arts in Vacation Schools; Michael W. Murray, the Manual Training Room and Its Equipment; Cheshire L. Boone, Representation in Three Dimensions; Victor I. Shinn, Educational Aspects of the Manual Arts; and Ernest B. Kent, Relative Values in Art Instruction. But that which makes the Year Book of the Council of perpetual and exceptional value as a reference book is the complete and annotated Bibliography of the Manual Arts, from September 1905 to September 1906, by Miss Louisa Pierce, of New York City. The Year-Books

are published by the Council and may be obtained from the Secretary, Mr. Edward D. Griswold, 296 Woodworth Ave., Yonkers, N. Y.

Thompson's New Short Course in Drawing. Four books, 32 pp.
6 3-4 x 8 3-4; four books 24 pp. 8 1-2 x 11 3-4. Illustrated
in black and white and color. D. C. Heath & Co. \$1.20
and \$1.75 per doz.

These well known drawing books, adopted for exclusive use in six states, and used to some extent in every state in the Union, have recently been revised by Dr. Thompson, and issued with fresh color illustrations, forming an orderly series of plates for training the color sense. The plates make use of the half tone process and are printed in three colors and black with such skill that the illustrations furnish fairly good standards of color. The crowded arrangement, unavoidable, under the circumstances, is unfortunate, for the effect of a really good bit of coloring is sometimes marred by juxtaposition with colors of a different character. The new books will be especially helpful to those who wish to follow the new course issued by the New York State Education Department.

RECENT PUBLICATIONS

HAND-LOOM WEAVING. By Mattie Phipps Todd. Rand McNally & Co.
To be reviewed next month.

INDUSTRIAL WORK FOR PUBLIC SCHOOLS. By Halton & Rollins. Rand
McNally & Co. To be reviewed next month.

THE EARLY ITALIAN RENAISSANCE ARCHITECTURE OF VENICE. A
portfolio of fifty plates from measured drawings by George B. Ford, and
from photographs. A treasury of decorative design presented after the
usual faultless manner of the Bates & Guild Company, Publishers. \$10.00.

THE WORKS OF JAMES McNEILL WHISTLER. By Elizabeth Luther
Cary. Illustrated in photogravure, etc. Moffit, Yard & Co. \$4.

USEFUL DETAILS IN DECORATIONS, ETC., IN SEVERAL STYLES. Com-
piled by Herbert E. Binstead. Charles Scribner's Sons. \$1.25. About
150 plates with details from the Gothic, Moorish, various phases of Ren-
aissance, Empire, Elizabethan, Jacobean, Clippendale, Sheraton, etc.

HOKUSAI. By Edward F. Strange. Charles Scribner's Sons. \$1. One
of the Laugham Series of Art Monographs. Illustrated in color from
works of the famous "Old Man Mad with Painting."

THE NEW ART OF AN ANCIENT PEOPLE. By M. S. Levussone. B. W. Heubsch, Publisher. 75 cents. An illustrated account of the work E. M. Lilien, illustrator for "Jugend."

FOUR COMMON BIRDS OF THE FARM AND GARDEN. S. D. Judd. Illustrated (September No. 37, Year-book 1895). The Blue Jay and Its Food. F. E. L. Beal. Illustrated (September No. 66, Year-book 1896). Address United States Department of Agriculture, Division of Publications, Washington, D. C., to obtain these useful reprints.

THE FEBRUARY MAGAZINES

IMPORTANT ARTICLES ON ART AND HANDICRAFT*

American Arts and Crafts, Leaders in. Alvan F. Sanborn. Good Housekeeping.
Burne-Jones, Edward. Royal Cortissoz. Munsey.

Chicago Art Institute's Exhibition of Arts-Crafts. Maud I. G. Oliver. International Studio.

Coverlet Weaving in the South. Mabel Tuke Priestman. House Beautiful (January.)

Deming, E. W.: Painter of Indians. Roxann White. Smith.

Denver Arts-Crafts Society. Alice M. Best. International Studio.

Dresden China. House Beautiful (January.)

Dutch Pictures, Modern, in the Alexander Young Collection. E. G. Halton. International Studio.

Ecclesiastical Embroidery. Nanette Denjanire. Home.

Hedebo Embroidery. Ladies' World.

Illustrators, Some Well-Known. C. F. Peters. Bohemian.

Italian Masters, Workmanship of the. John C. Van Dyke. Ladies' Home Journal.

Masters, Modern, Drawings and Sketches by. T. Martin Wood. International Studio.

Melchers, Gari, Art of. Christian Brinton. Harper.

Mural Painter, The, and his Public. Will H. Low. Scribner.

National Academy of Design's Winter Exhibition. Arthur Hoeber. International Studio.

Painting, One Hundred Masterpieces of—Sacred Conversations, Part I. John La Farge. McClure.

*This section and the following are reprinted from "What's in the Magazine," published by The Dial Company, Chicago.

Pennell, Joseph. Recent Etchings of. Hans W. Singer. International Studio.
Pennsylvania Academy of Fine Arts and the T-square Clubs' Exhibition of
Architecture and Applied Arts. Leila Mechlin. International Studio.
Pewter Hunt in London, A. Katherine Girling. House Beautiful.
Pewter Ware and Marks. House Beautiful (January).
Photography, True Function and Limitations of. B. O. Flower. Arena.
Russian Art Exhibition in Paris, The. Henri Frantz. International Studio.
Steinway Pianos, Some Recent. International Studio.
Tudor Embroidery, S. G. Koster. Harper's Bazar.
Vienna Imperial Arts and Crafts Schools. A. S. Levetus. International Studio.

IMPORTANT ILLUSTRATIONS AND ARTISTIC FEATURES.

ASHE, E. M. Illustrations in color for "Columbus." Munsey
BAILEY, VERNON HOWE. Eight pencil drawings, "Semi-Tropical California."
Everybody's.
BECHER, ARTHUR. Illustration for "The Debt of Honor." Appleton.
BLUMENSCHINEIN, E. L. Illustrations in color, etc., for "Two Men and the Desert." McClure.
BURNE-JONES, EDWARD. Reproductions in tint of fourteen paintings by. Munsey.
CASTAIGNE, ANDRE. Illustrations in tint for "The Weavers." Harper.
CHASE, WILLIAM M., and others. Reproductions of seven new portraits of children,
by American painters. Good Housekeeping.
COLE, TIMOTHY. Engraving on wood of El Greco's "The Stripping of Christ." Century.
DEWEY, C. M., Landscape by. Engraved on wood by Henry Wolf, with comment by
W. Stanton Howard. Harper.
DONNE, WALTER. Reproduction in color of oil painting, "Evening Shadows, Amalfi."
International Studio.
FURLONG, CHARLES W. Illustrations in color, etc., for his article, "The White Fathers
of North Africa." Scribner.
HARDING, CHARLOTTE. Illustrations for "With Reluctant Feet." Harper.
HEALY, G. P. A. Reproduction of portrait of Henry W. Longfellow. Century.
HUBBARD, CHARLES D. Drawing in color, "The Valentine." Century.
IVANOWSKI, SIGISMOND DE. Drawing in color, "Jane Eyre." Century.
IVANOWSKI, SIGISMOND DE. Illustration for "Mother." Appleton.
KNIPE, EMILIE BENSON. Drawing in color, "The Confidante." Cosmopolitan.
MAUVE, ANTON. Reproductions in color and tint of two paintings, "Milking Time,"
and "The Old Shepherd." International Studio.
MELCHERS, GARI. Reproductions in tint of eight paintings by. Harper.
MEYLAN, PAUL J. Illustrations for "The Case of Katrina." Century.
MOSCHCOWITZ, PAUL. Reproduction of painting, "Mother and Child." Century.
PENNELL, JOSEPH. Illustrations for "The Cathedral of Sainte Cécile, at Albi." Century.
PENNELL, JOSEPH. Illustrations for "The Cathedral of Sainte Cécile at Albi."
Century.
PENNELL, JOSEPH. Reproduction of etching, "Whitehall Court." International
Studio.

PYLE, HOWARD. Illustration in color for "A Sence of Scarlet." Harper.
RODIN, AUGUSTE. Reproduction in color of a pencil drawing. International Studio.
SCHOONOVER, F. E. Illustrations for "His Other Engagement." Scribner.
STEPHENS, ALICE BARBER. Illustrations for "The Courting of Pearly" McClure.
STEVENS, W. D. Illustrations for "The Speech of Deeds" and "The Bachelor and the
Baby." Harper.
WHISTLER, JAMES McNEILL. Reproduction in color of pastel, "The Salute." Inter-
national Studio.
WOLF, HENRY. Engraving on wood of a Landscape by C. M. Dewey, with comment
by W. Stanton Howard. Harper.
WRIGHT, GEORGE. Illustration in color for "Rat." Munsey.
WYETH, N. C. Drawing in color for "The Best Man Out of Labrador." Outing.
WYETH, N. C. Illustrations in color for "Aide-de-Camp." Scribner.
YOHN, F. C. Illustrations for "Chinapods." Scribner.

MISCELLANEOUS

MASTERS IN ART for February is additional proof, if such were needed, of the extraordinary skill of Bates and Guild Company in reproducing works of art in half-tone. The landscapes of Ruisdael are nowhere to be seen to better advantage, except in the originals themselves.

PRINTING ART for February contains an important article on The Democracy of Art by John Cotton Dana; and another on Lettering and Ornament, admirably illustrated, by A. B. LeBoutillier. Among the reproductions in color is the rich and glowing "Lake of Love" by Charles Warren Eaton, and the tawny "Lion in Love" by S. F. Church.

THE INTERNATIONAL STUDIO for February contains two articles of more than ordinary interest to high school teachers of drawing and design: The Imperial Arts and Crafts Schools of Vienna, and Drawings and Sketches by Modern Masters. Both are splendidly illustrated. The most notable color insert is "The Salute" by Whistler, a pastel reproduced so well that one is puzzled which magic to admire most, that of the artist who could produce such an effect by so simple means, or that of the lithographer who could duplicate it in another medium.

THE MANUAL TRAINING MAGAZINE for January contains among other good articles one by Charles O. Bennett on The Development of Appreciation, and another, with valuable illustrations on Manual Training for Boys in Foreign Countries, by Geo. F. Foth.

THE SOUTHERN WORKMAN for January contains a well illustrated article by Helene Veeder Johnson, teacher of art at Hampton Institute, entitled A Practical Art Course.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

JANUARY CONTEST

AWARDS

First Prize, Book, Kit, and Badge with gold decoration.

Edward Parker, VIII, Bristol, Conn. Pencil Drawing of tin box.

Second Prize, Woodbury Tree Sketches, and Badge with silver decoration.

Theron I. Cain, VII, S. Braintree, Mass.

Harold Cassedy, VII, (McKelvey School) Swissvale, Pa.

Marion Chadwick, IX, (12 Cedar St.) Augusta, Me.

Walter Phelps, VII, (86 Boutelle St.) Fitchburg, Mass.

Willie Randall, V, Easthampton, Mass.

Third Prize, Art Text Sheets, and Badge.

Violet Christ, IV, Warsaw, N. Y.

Hattibel Doane, VIII, Dana Center, Mass.

Helen Doge, II, (School for the Deaf) Malone, N. Y.

Doris Durling, VI, (114 E. Main St.) Marlboro, Mass.

Laura Hamilton, II, Kennett Square, Chester County, Mass.

Ruth Hill, VII, (163 Main St.) Southbridge, Mass.

Mary Kellaher, IV, Kennett Square, Pa.

Josette Laflame, VIII, Winchendon, Mass.

Marion Thomas, IX, (Lincoln School) Wakefield,

James Woodruff, IV, (38 Spring St.) Bristol, Conn.

Fourth Prize, the Badge.

Charles Allen, VI, (149 Church St.) Marlboro, Mass.

Lester Archibald, VIII, (9 Hawthorne St.) Everett, Mass.

James Ashe, III, (School Number 4) N. Wilbraham, Mass.

Charles Babcock, VI, (Vine St.) Marlboro, Mass.

Raymond Baldi, VI, (Elm St. School) Westerly, R. I.

Ivorie Barbeau, II, Haydenville, Mass.

Marion Beck, III, (10 Spring St.) Augusta, Me.

Marian Berkstresser, V, Kennett Square, Pa.
Ruby Bigelow, VII, Winchendon, Mass.
Philip A. Birnbach, IX, (Phillips School, 179 Chamber St.) Boston, Mass.
Albert Blanchette, III, (Bigelow School) Marlboro, Mass.
Clarence Bond, V. Dodge, Mass.
Inez Boudreau, V, (Carr School) Somerville, Mass.
Leon Boudreau, (High School) Marlboro, Mass.
Clarence Branch, V. Sea Bright, N. J.
Cyrus Brown, IV, (Elm St. School) Westerly, R. I.
Harry Burton, III, Kennett Square, Pa.
Oliver Cady, III, (McKelvey School) Swissvale, Pa.
Mildred Campbell, IV, (Cor., Chapel and Court Sts.) Augusta, Me.
Arthur Caswell, III, Anoka, Minn.
George Connor, V, Easthampton, Mass.
Roger Curtis, V, (Hildreth School) Marlboro, Mass.
Marion E. Davis, V, (135 Randolph St.) S. Weymouth, Mass.
Arthur Doucette, IV, (Prospect St. School) Wakefield, Mass.
Emma Doyle, IX, Easthampton, Mass.
Elizabeth Gallant, III, (N. Oxford School) Oxford, Mass.
Tommy Gebeau, I, Painesville, Ohio.
Anna Gorman, IX, (Rye Public School) Rye, N. Y.
Lida Greenough, I, Easthampton, Mass.
Elmer Grenfell, II, (Fowler School) Fall River, Mass.
Elmer Groll, III, (Luling School) Manitowoc, Wis.
Louise Harrington, V. Oxford, Mass.
Joel C. Harris, VIII, (Thomas Gardner School) Allston, Mass.
Etta Harrison, V. (Samuel Longfellow School) Fall River, Mass.
Florence Hecker, VI, (Luling School) Manitowoc, Wis.
Henry Higgins, VI, Hopkinton, Mass.
Herbert Hollis, II, (off Pearl St.) S. Braintree, Mass.
Margaret Holohan, IV, Warsaw, N. Y.
Frank Horigan, IX, (Lincoln School) Wakefield, Mass.
*Walter Jackson, VII, (School for the Deaf) Malone, N. Y.
Hilma Junni, IV, (23 Norwood St.) Fitchburg, Mass.
Clyde Knowles, III, Geneva, Ohio.
Veronica LaBleu, IV, Chester, Mass.
John Lahti, IV, (18 Hazel St.) Fitchburg, Mass.
Herella Lakso, IV, (46 Hazel St.) Fitchburg, Mass.

Roger L. Lawrence, IX, (36 Green St.) Bellows Falls, Vt.
Carl Kimball Lincoln, IX, (Highland School) Fall River, Mass.
Maurice Lynch, III, (School Number 4) N. Wilbraham, Mass.
Lillian Mahoney, II, (998 Rodman St.) Fall River, Mass.
Blanche Marcell, V, Dana Center, Mass.
Alice Massey, III, Ashland, Mass.
John McDonald, IX, (20 Warren St.) Revere, Mass.
Martin McDonald, II, (3 Cross St.) Augusta, Me.
Ethel McIntyre, VI, Hopkinton, Mass.
Amanda Miller, III, Geneva, Ohio.
Fred Moore, VII, (Daniel Butler School) Waverly, Mass.
Carl Nielson, IV, Oxford, Mass.
Hilbert Nielson, II, Manitowoc, Wis.
Burton Paine, II, (Washington St.) Painesville, Ohio.
Louis Patrie, IV, (Samuel Longfellow School) Fall River, Mass.
Leroy Paul, II, (Center School) Marlboro, Mass.
Harrison C. Perkins, VIII, (1 Safford St.) S. Braintree, Mass.
Mary Phaneuf, II, Winchendon, Mass.
Ralph S. Potter, IV, (Hildreth School) Marlboro, Mass.
Francis Pratt, V, (34 Lyle St.) E. Braintree, Mass.
John Rawson, IV, (Denison School) Swissvale, Pa.
Ada Remick, III, (R. F. D. Box 87) Hopkinton, Mass.
Frank Robbins, III, Oxford, Mass.
Gladys Slater, II, (Dennison School) Swissvale, Pa.
Eva Snow, III, (Thayer School) Oxford, Mass.
Mildred Spooner, VI, Southampton, Mass.
Samuel W. Steele, II, (68 Queen St.) Bristol, Conn.
Mable L. Stiner, VII, Kennett Square, Pa.
Myra Sumner, III, (10 Gove St.) Bellows Falls, Vt.
Ellsworth Suthern, III, (39 Jefferson Ave.) Everett, Mass.
Clifford Taber, III, (Hospital St.) Augusta, Me.
Marion Thomas, IX, (Lincoln School) Wakefield, Mass.
Robert Thoroman, V, Monroe, Mich.
Leonard Walpole, V, Haydenville, Mass.
Ivanetta Welsh, III, Ashland, Mass.
Teresa White, I, (Franklin School) Wakefield, Mass.

Honorable Mention

Olaf Axelson, Sea Bright	Aldora Marien, Marlboro
James J. Bagnall, Allston	Ruth Marshall, Marlboro
Doro Balloni, Somerville	Herman Mason, Easthampton
Samvel Berkowitz, Boston	Wesley Matson, Kennett Square
Eva Beaucage, Oxford	Johnnie McGee, Rye
William Blair, Somerville	Alexander Medlicott, Longmeadow
May Blinn, Haydenville	Helen Miller, Kennett Square
*Leroy W. Bond, Dodge	Thomas Moore, Revere
Walter Bowers, Anoka	Isabelle Morin, Marlboro
Louise Brennan, Augusta	Roland Cooper Morton, Wakefield
Rose Bristol, Bellows Falls	*Marjorie M. Moshier, Hopkinton
Meredith Brooks, Kennett Square	Lillian Moulton, Marlboro
Clarence Buffington, Kennett Square	Ruth Nelson, Southbridge
Glenn Caswell, Keene	Willard Nelson, Swissvale
Marino Cinci, Rye	**Arnold Page, Augusta
Katherine Clancy, Marlboro	Austin L. Page, Fitchburg
Ignazio Covato, Swissvale	**Antonio Panciera, Westerly
Ethel Crandall, Wakefield	Mary A. Parker, Winchendon
Alice Dalton, Fall River	James Parr, Fall River
Royal Dane, Augusta	J. Pease, Greenwood
*Leroy Dibble, Easthampton	*Libbie Pelkey, Malone
William Dineen, Easthampton	Florian Pinnault
May Doucette, Wakefield	Harry Pitts, Fall River
Nelson Dumos, Malone	Cora Pontbrant, Easthampton
Charlotte Elliott, Marlboro	Joseph Porter, Oxford
Lesley Fortin, Oxford	Alfred Potvin, Southbridge
Alice Frazier, E. Braintree	Alice Prince, Haydenville
Earle W. Frazier, Bristol	Annita Reed, Kennett Square
Helen Frazier, E. Braintree	Harry Rogers, Fitchburg
Frances Funck, Bristol	Melvin Sappier, Winchendon
Joseph Galli, Westerly	Henry F. Schmelz, Bristol
Frank Germain, Oxford	Hazel Schmidt, Monroe
Helen Glasier, Warsaw	Walter Simonett, Ashland
E. Frances Grady, Kennett Square	Benjamin W. Skinner, Dana Center
Vera Grannis, Swissvale	Eugenia Slattery, Hopkinton

*A winner of honors in a previous contest.

THE SCHOOL ARTS GUILD

EDITOR

Carl Guth, Hopkinton	*Marion Smith, Easthampton
Freda G., Easthampton	**Hazel Spooner, Southampton
Mary Hamalainen, Fitchburg	Dorothy Spring, Geneva
Miriam Hawes, Wakefield	*Bertha Stender, Easthampton
*Mazie Hayes, Rankin	Adrieanne St. Germain, Oxford
Bertha Becker, Manitowoc	David Stiles, Westerly
Anita Hersey, Everett	Annie Suchomel, Manitowoc
Henry Hill, Augusta	Ida Sufresne, Oxford
**Gladys Holden, Southbridge	Ida Sumber, Malone
Rhae Holt, Swissvale	Reginald Switzer, Bellows Falls
*Sylvia Huot, Swissvale	Stanley Sylvester, S. Braintree
Verna L. Jackson, Keene	Joanna Tear, Painesville
Milton O. Jones, Bergenfield	- Dorothea Temple, Marlboro
Edward Judd, Southampton	Chester Thomas, Waverly
Filomena Kekoza, Fall River	Emory Turner, N. Oxford
James Kennedy, Rankin	Robert Walpole, Haydenville
*Pearl Knox, Warsaw	Mary Ward, Scituate
Lillie LaMountain, N. Oxford	Viola Webber, Manitowoc
Grace Laviner, Chester	Blanche Whitman, Marlboro
**Gertrude C. Linde, S. Weymouth	**Leon Wolf, Providence
Edna Lishness, Augusta	Wallace Wright, Easthampton
Mary Lisot, Chester	— 98 Arsenal St. Augusta, Me.
*Preston A. Lord, Hopkinton	

Special Prizes

Fraser Blake, IX, (12 Dover St.) Haverhill, Mass. The Badge.
Margaret Clark, IX, (195 Mill St.) Haverhill, Mass. The Badge.
Dorothy McKnight Craig, V, (Lincoln School) Melrose, Mass. The Badge.
Violet Johnson, VIII, Manitowoc, Wis. The Badge.
John Mayberry, (Central School Kindergarten) Stratford, Ontario, Canada.
The Badge.
Arline Torrison, VII, (Luling School) Manitowoc, Wis. The Badge.
Annie Wit, VII, Manitowoc, Wis. Set of decorative initials.

The jury was pleased with the number of contestants, with the variey of subjects, and with the evidently judicious selection

*A winner of honors in a previous contest.

of sheets. The work as a whole was the poorest of the year. It was better than that sent one year ago, but model and object drawing is the hard subject for children and the results are pretty crude. Do we attempt appearance drawing too early in the course, or do we fail to give it sufficient time?

Please remember the new regulation:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing, he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

